

Issue — 2

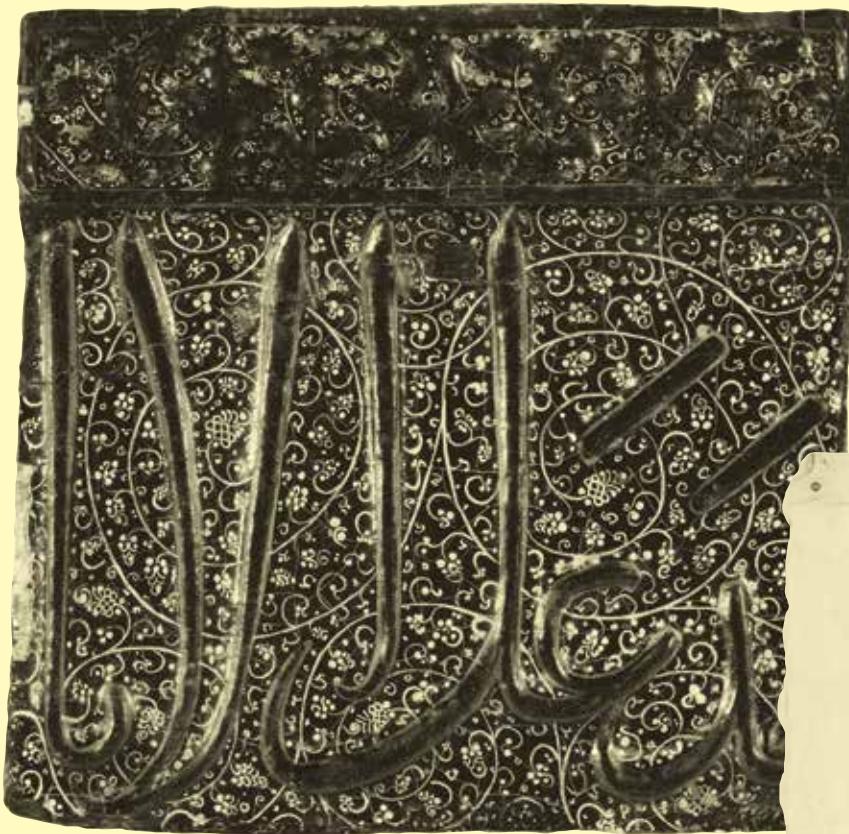
Lorem Ipsum

Manual



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Manual

224 Benefit Street
Providence, RI 02903
United States
Manual@risd.edu
risdmuseum.org

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RISD Museum director: John Smith

Manual Editor-in-chief: Sarah Ganz Blythe

with S. Hollis Mickey

Editor: Amy Pickworth

Graphic designers: Derek Schusterbauer
and Colin Frazer

Photography: Erik Gould

(unless otherwise noted)

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Issue—2

(back cover)

Richard Artschwager

American, 1923–2013

Exclamation Point, 1980

Wood and latex paint

68.6 × 15.2 cm. (27 × 6 in.)

Georgianna Sayles Aldrich Fund

and Walter H. Kimball Fund 82.180

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Artists Rights Society (ARS), New York

(end papers, left-right)

Ceramic wall tile, early 14th century

Molded fritware

31.8 × 31.8 cm. (12 ½ × 12 ½ in.)

Gift of Mrs. Gustav Radeke 14.089

British

Untitled (Working Men's Educational Union
textile length, "Jurassic Fauna & Cretaceous"),
1850–1860

Cotton plain weave, printed

90.2 × 118.7 cm. (35 ½ × 46 ¾ in.)

Mary B. Jackson Fund 2013.18.2

Hans Sebald Beham

German, 1500–1550

Genius with the Alphabet, 1542

Engraving on paper

Plate: 4.5 × 7.9 cm. (1 ¾ × 3 ¼ in.)

Gift of Mr. Henry D. Sharpe 46.524



James Allen is the Wilbour Professor of Egyptology at Brown University. His research interests include ancient Egyptian grammar and literature, religion, and history.

Alison W. Chang is the Andrew W. Mellon Curatorial Fellow in the Department of Prints, Drawings, and Photographs at the RISD Museum. She recently curated *Historias: Latin American Works on Paper* at the museum and is currently working on a circus-themed exhibition, set to open in August 2014.

Kenneth Goldsmith (RISD BFA 1984, Sculpture) is a poet living in New York City. He teaches writing at the University of Pennsylvania and is the founding editor of UbuWeb (ubu.com). In 2013, he was named the first poet laureate of the Museum of Modern Art.

Daniel Harkett (RISD faculty, HAVC) has published essays on Jacques-Louis David's exhibition practice, Louis Daguerre's Diorama, and human display in the context of a giraffe craze. He is working on a book on the visual culture of sociability in post-revolutionary Paris.

Cyrus Highsmith (RISD BFA 1997, Graphic Design; RISD faculty, Graphic Design) is a type designer and graphic artist based in Providence, Rhode Island. *Eye* magazine called Highsmith "one of the truly original new voices in American type design."

Jan Howard is the RISD Museum's curatorial chair and curator of prints, drawings, and photographs. Her work focuses on modern and contemporary art; her most recent project was *America in View: Landscape Photography 1865 to Now* (2012).

Kate Irvin is the head of the RISD Museum's Department of Costume and Textiles. Her recent exhibitions range from men's fashion to Islamic clothing and Chinese Taoist robes. With Laurie Brewer, she authored *Artist/Rebel/Dandy: Men of Fashion* (Yale, 2013).

Artist and designer **Antoine Revoy** (RISD BFA 1999, FAV) is a critic in the Illustration Department at RISD. Raised in Japan, he lives and works in New England with his wife, author and illustrator Kelly Murphy.

Nancy Skolos (RISD faculty / department head, Graphic Design) works in tandem with her husband Tom Wedell (senior critic, RISD) to diminish the boundaries between graphic design and photography, creating collaged three-dimensional images influenced by cubism, technology, and architecture.

Wilhelm Robart
Dutch, active 1770s
Trompe l'Oeil, 1770s
Pen and ink, brush and wash, watercolor,
and chalk on paper
Sheet: 39.1 x 36 cm. (15.4 x 14.2 in.)
Gift of Mr. and Mrs. Barnet Fain 2001.93.2



(cover)

Hugo Laubi

Swiss, 1888–1959

Café Odeon (detail), 1920

Color lithograph on paper

Image: 122.2 x 87.6 cm.

(48 1/4 x 34 1/2 in.)

Gift of Mr. and Mrs. Rowland Hazard

26.134

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Alison W. Chang

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sunt in culpa qui officia deserunt mollit anim id est laborum.*

Ipsum, the standard placeholder text used by designers and printers, isn't really Latin. Mangled over centuries of use, it plays at being Latin. The opening phrase, *Ipsum dolor sit amet*, comes from Cicero's philosophical treatise *On the ends of good and evil* (45 BCE). As a whole, the passage has become meaningless and untranslatable, and yet it is highly useful in that in its incomprehensibility, it occupies space. Legend has it that this pseudo-Latin passage was the creation of a 15th-century printer who wished to mock up a sheet of moveable type. Over the centuries and across many inventions and innovations in type and printing, this incoherent sequence of letters, words, and sentences has acted as a space filler and form shaper in conventional printing, desktop publishing, and electronic typesetting.

In potently meaningful and deliberately meaningless ways, this issue of *Manual* celebrates text. Join us as we read and read into calls to action, incantations, prayers, portrayals, missives, notes, proclamations, and musings.

Columns

From the Files pries open the archive, Double Take looks at one object two different ways, Artist on Art offers a creative response by an invited artist, Object Lesson exposes the stories behind objects, Portfolio presents a series of objects on a theme, How To explores the making of an object



Object: Japanese Buddhist Monk's Stole, 1662-1722

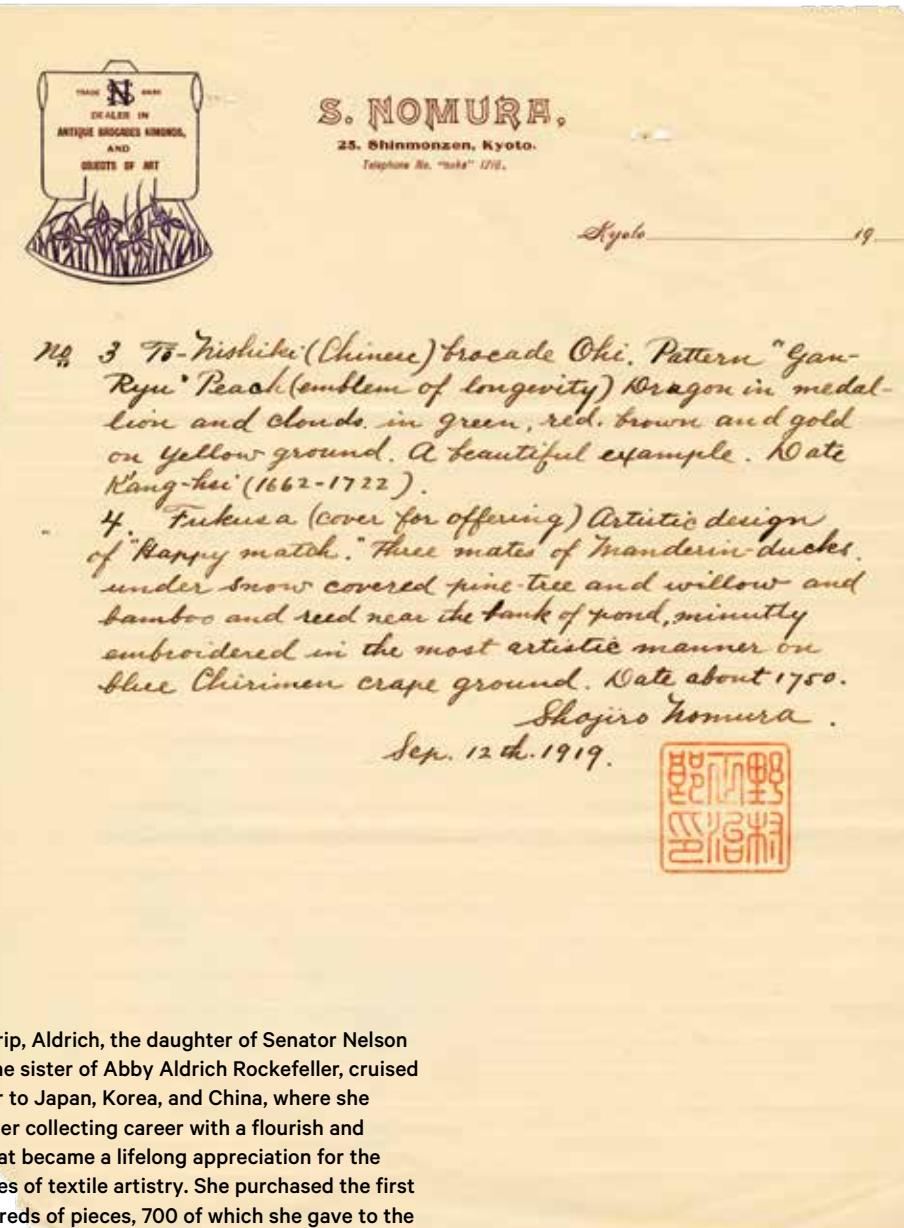
Materials: Silk and gold-wrapped yarn
compound weave, pieced

Dimensions: 134.6 x 29.8 cm.
(53 x 11½ in.)

Acquisition: Bequest of Miss Lucy T.
Aldrich 55.440

The sales receipt at right bears the fluid cursive script, signature, personal seal, and kimono-shaped trademark of the respected Kyoto-based textile dealer Shōjirō Nomura. A memento from the first of many voyages made to Asia between 1919 and 1929 by Rhode Island native Lucy Truman Aldrich (1869–1955), this folio—dated September 12, 1919—itemizes her purchase of a wrapping cloth (*fukusa*) and stole (*ohi*) worn by a Buddhist monk. The *ohi*'s complex pattern in silk and gold features dragons, peaches (suggesting longevity), and cloud forms depicted in a Chinese style (detail above).

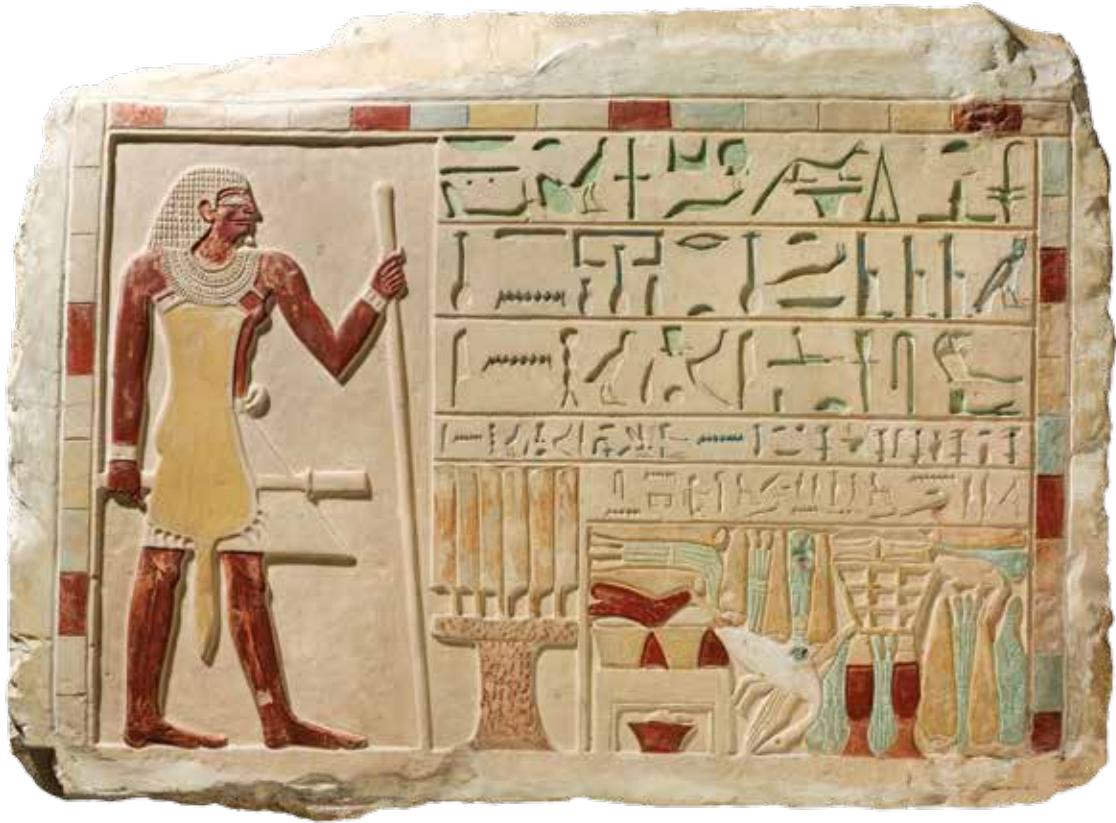
From the Files



On this first trip, Aldrich, the daughter of Senator Nelson Aldrich and the sister of Abby Aldrich Rockefeller, cruised via Vancouver to Japan, Korea, and China, where she commenced her collecting career with a flourish and cultivated what became a lifelong appreciation for the finest examples of textile artistry. She purchased the first of many hundreds of pieces, 700 of which she gave to the RISD Museum, forming the nucleus of its renowned Asian textile collection. Immediately upon Aldrich's return to Rhode Island, the museum exhibited her finds, and ever since, rotations of textiles donated by Aldrich have almost continuously been on view.

Receipt from S. Nomura, Kyoto,
to Lucy Truman Aldrich

Kate Irvin



James P. Allen: This stela, or gravestone, comes from the cemetery at Naga ed-Deir in Upper Egypt, about 65 miles north of modern Luxor. The area was an important provincial center during the first millennium of Egypt's history, from about 3000 to 2000 BCE, and particularly during the period of the stela's creation, when Egypt was ruled from a capital at Herakleopolis some 200 miles farther north.

During the Herakleopolitan Period, provincial control was stronger than that exercised from the capital, and this is reflected in the emergence of

local art styles in place of that which had dominated in the preceding era of the Old Kingdom, centered at Memphis (just south of modern Cairo). Heni's stela is a particularly fine example of the style that characterized Upper Egyptian art in his lifetime. It retains much of the formality of the Old Kingdom style but is enlivened by the high relief in the figure and in the treatment of the face.

Like most Egyptian art, the stela favors the symbolic over the realistic. This preference can be seen in the features of Heni's face, shown frontally on a side profile of the head; in his left hand, which

Egyptian, from Naga ed-Deir
Funerary stela of Heni, 2150–2134 BCE
Limestone and paint
48.9 x 68.6 cm. (19 $\frac{1}{16}$ x 27 in.)
Museum Appropriation Fund
and Mary B. Jackson Fund 38.208

Take Double

James P. Allen /
Antoine Revoy

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is placed in front of the staff it holds; and in his feet, both of which are shown as a left foot in profile. Heni's staff and baton identify him as a local official, and his pelt is that worn by such officials when serving as a priest.

In front of Heni is an altar, painted to imitate granite, on which are six highly stylized loaves of bread. To the right are piles of offerings, including onions and a shank of beef stacked on a table; more vegetables and tall loaves of bread over a goose; two jars of beer, topped by a basket with more cuts of meat; and finally, more bread, vegetables, a bird, and meat. These represent the kinds of offerings that Heni hoped to have presented at his tomb daily, so that his spirit could benefit from the nourishment they contained.

The rest of the stela is occupied by several lines of hieroglyphs. The three largest read as follows:

- (1) A royal offering of Anubis atop his mountain and in wrappings, lord of the sacred land,
- (2) in all his good places: a good invocation offering for
- (3) the high official, courtier, worthy Heni.

This inscription identifies the stela as authorized by the king and the god of the local cemetery, Anubis, guardian of the cemetery ("sacred land") and patron of embalmers ("in [his] wrappings"), shown as a jackal perched on a shrine ("his mountain"). The

"invocation" was a summons to Heni's spirit issued each time an offering was made. In the last line, Heni has two titles linking him to the royal court; "worthy" refers to his right to receive daily offerings.

The fourth line specifies "a thousand of bread, a thousand of beer, a thousand of fowl, a thousand of beef, a thousand of everything good for the high official, royal sealer, worthy Heni." The additional title "royal sealer" refers to Heni's control of goods coming from, or destined for, the king's estate.

The final line identifies Heni as "beloved of his father, blessed by his mother, and ruler of their house." The last epithet, which is highly unusual, probably indicates that Heni controlled the estate of his father and mother after their death. Since Heni's titles only reflect his association with the Herakleopolitan court, it is impossible to say what functions he exercised in the local community, other than the priestly role indicated by his leopard skin, which was an occasional duty of officials rather than a profession.

Heni's stela was meant to be seen by visitors to his tomb, to encourage them to leave offerings for his spirit. Visitors to the stela in the RISD Museum cannot leave such offerings, but as other such stelae request, "If there is nothing in your hand, you should say, 'A thousand of everything good for the spirit of the owner.'"

ISSUE — 2

Egyptian, from Naga ed-Deir
Funerary stela of Heni (detail), 2150–2134 BCE
Limestone and paint
48.9 × 68.6 cm (19 15/16 × 27 in.)
Museum Appropriation Fund
and Mary B. Jackson Funds 38.208

Double

James P. Allen /
Antoine Revoy

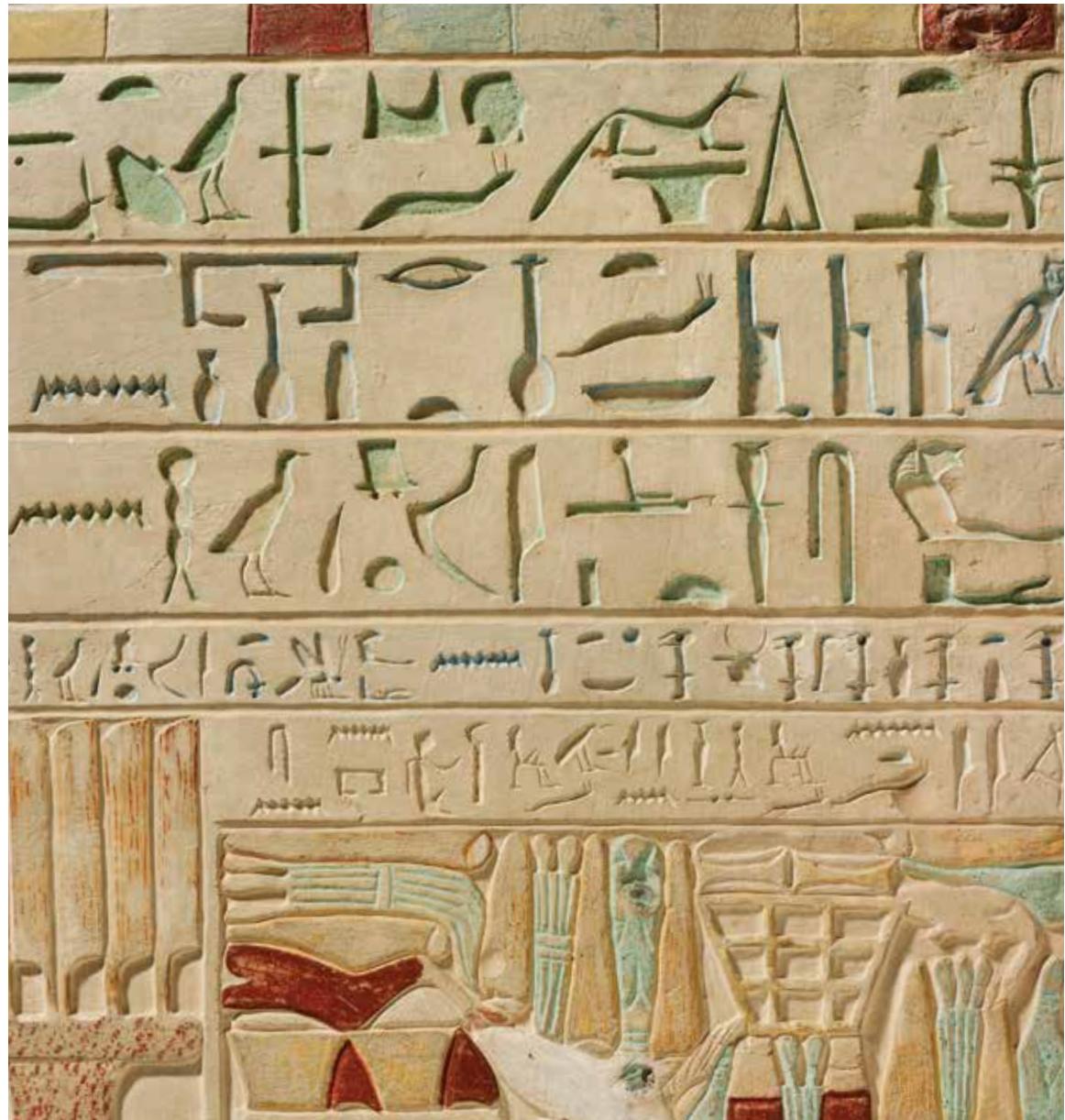
Take

Antoine Revoy: To encounter the Heni stela is to participate in a tripartite meeting in which the viewer not only makes the acquaintance of the deceased Egyptian official Heni, but also of the nameless artist who carved this tablet commemorating him. As an illustrator, I delve into a variety of narrative art forms—manga, comics, and animation—and as a designer much of my work has to do with the juxtaposition of image with type or the relationship between art and text. When I came upon the Heni stela, I experienced a profound emotional connection to someone working with identical elements and toiling under similar constraints. To meet this fellow artist from 4,000 years ago, and to witness how he dealt with the same pictorial challenges, beautifully arranging image and word in a medium both lasting and difficult to work with, is intensely affecting.

An Egyptian funerary stela typically marks the location of a burial ground and supplies information regarding the identity and nature of the deceased. The task of its sculptor, much like that of today's visual artist or designer, was to manipulate this content to achieve the objectives of communication and invocation. Though Heni's stela is now in Providence, Rhode Island, far away from its original setting, we can nevertheless still appreciate the care with which it was devised and crafted. While Heni is engraved on the left of the stone slab using ancient Egypt's customary composite perspective, the remaining two-thirds of the stela's surface, on the right, are organized in horizontal registers. These different levels subdivide hieroglyphics in sections

akin to the columns, rows, or lines in modern texts. A balanced and elegant solution, the asymmetrical design structures illustration (Heni embodies his trade, wearing an animal skin and curled wig and holding a priest's wand or staff), information (Heni's name and title are documented, in homage and commemoration), and spiritual effect (kindly wishes and symbolic offerings for the afterlife are presented by family members or friends).

When contemplating art, I find a singular joy in seeing the things the artist—Independent from his or her primary motives—unwittingly left for us to discover, such as the carving marks on this work, which allow me to relate to their maker. As I close in to carefully inspect individual scratches, I follow their separate or collective motions and consider their subtle depths. This opportunity conveys a sense of the hands that moved across and against the limestone, patiently and expertly carving it, refining its form and giving it meaning. The stela's metaphysical subject matter and its preoccupation with the transition from life to death confer to the object the properties of a *memento mori*, as its anonymous sculptor calls upon us through millennia to reflect on humanity's timeless mysteries.



Lorem Ipsum

Spring 2014

Manual

El Lissitzky, designer,
Russian, 1890–1941
Vladimir Vladimirovich Mayakovsky, poet,
Russian, 1893–1930
R.S.F.S.R. State Publishing House, Moscow-Berlin
For the Voice (*Dlia golosa*), 1923
Letterpress text and illustrations
19.1 × 13.3 × .64 cm. (7 1/2 × 5 1/4 × 1/4 in.)
Mary B. Jackson Fund 2006.921
© 2014 Artists Rights Society (ARS), New York

Take

Double

Jan Howard /
Nancy Skolos

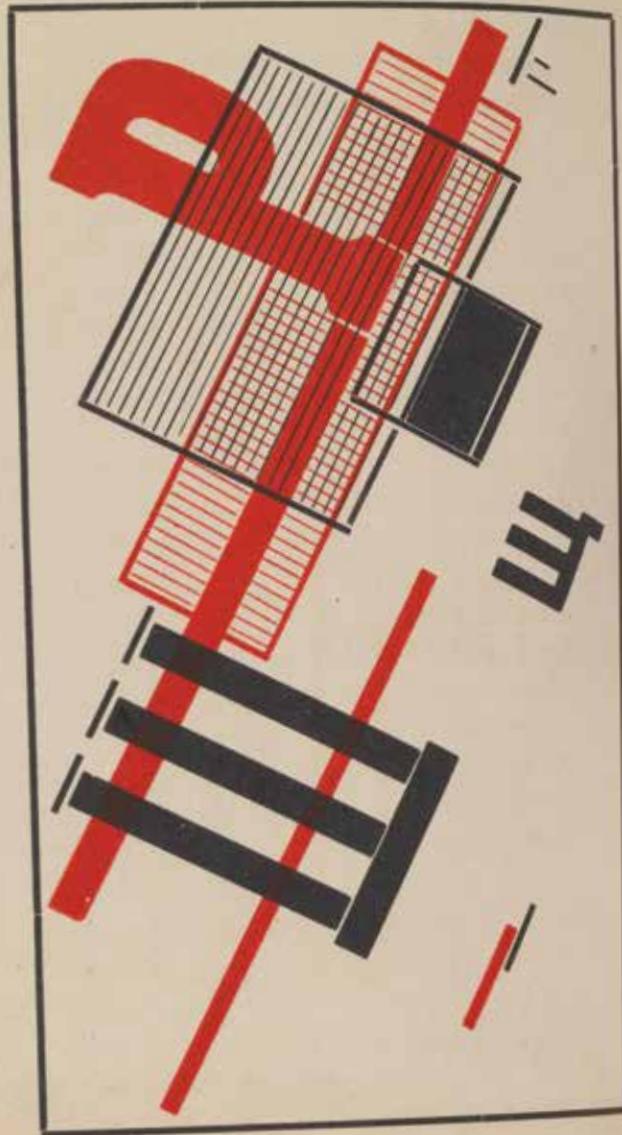
Jan Howard: *For the Voice*, a small volume of poems by Vladimir Mayakovsky designed and illustrated by El Lissitzky, has made a huge impression on artists and designers since its publication in 1923. Its modest size—7 1/2 by 5 1/4 by 1/4 inches—is consistent with a number of Russian Futurist books of poetry created in the 1910s, but its style is as revolutionary as its text. While the earlier books, striking in their own right, were very much handmade, primarily with expressively drawn lithographic illustration, collage elements, and pages often stapled together, *For the Voice* is an industrial production. The book's aesthetic is in keeping with the celebration of technology as a liberating force in creating a utopian socialist society following the 1917 Russian Revolution.

The title, *For the Voice*, reflects the book's intended use—for recitation. Most of the poems are in support of the Revolution, addressing sailors, soldiers, workers, and artists of all types. The book's small size made it ideal to carry into factories, clubs, or assembly halls—where Mayakovsky famously took his poetry. A tabbed index, like that more typically found in an address book, quickly identifies the location of each poem with an abbreviated title and related symbol so that one could easily find a poem specific to an audience. It is an exciting concept for a book of fiery verse, and Lissitzky's spirited graphics further incite a passionate performance.

One of the 13 poems included, “Order No. 2 to the Arts Armies,” discourages the traditional work

of artists and instead pleads for master craftsmen, engineers, and mechanics to take up the charge to build a new visual language for a new society—a role that Lissitzky embraced. He referred to himself on the title page as a “book constructor” rather than an artist or illustrator. His dynamic visual accompaniment to the poems uses only the elements found within a typesetter's case—letters of various sizes and direction, punctuation marks, bars, rules, and so on. With them, he—or rather a Berlin typesetter under his direction—built titles, recognizable images (such as a ship, hammer and sickle, a figure), and emotive signs. Nowhere is Lissitzky's hand in evidence.

The cover, one of the simplest designs of the book, is expressive of Lissitzky's precise yet charged imagery. Mayakovsky's name is in black, boldly displayed horizontally along the center with an oversized M constructed of bars. Flowing vertically from the interior of the M is the title in a red bar, with words reading both vertically and horizontally, giving notice from the start of the active nature of the book. A red-banded circle outlined in black echoes a drawing in the first pages of the book that more clearly references the eye; it also suggests an open mouth or perhaps a megaphone, conflating the visual and the verbal. Three short black diagonal lines evoke reverberation. The black and red scheme is dissonant against the bright orange background. Lissitzky's design amplified Mayakovsky's strident call for participation in a revolutionary society.





АРМИИ
ИСКУССТВ



ПРИКАЗ № 2



А ВЫ



КАДЕТ



ЮМА



ЛЮБОВЬ



К ЛОШАДЯМ



СОЛНЦЕ



Double For the Voice (Dlia golosa)

Letterpress text and illustrations
191 × 133 × .64 cm, (7 1/2 × 5 1/8 × .25 in)
Mary B. Jackson Fund 2007
© 2014 Artists Rights Society

El Lissitzky, designer,
Russian, 1890–1941
Vladimir Vladimirovich Mayakovsky, poet,
Russian, 1893–1930
R.S.F.S.R. State Publishing House, Moscow-Berlin
Original: Moscow, 1922

For the Voice (Dila golosa), 1923
Letterpress text and illustrations
19.1 x 13.3 x .64 cm. (7 1/4 x 5 1/4 x 1/4 in.)
Mary B. Jackson Fund 2006.921

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© 2014 Artists Rights Society (ARS), New York

Na

Jan Howard /
Nancy Skolos

Nancy Skolos

For the Voice: 13 thoughts on a book of 13 poems

Spirit—7.5 by 5.25 by .25 inches in size, with only 64 pages and 13 poems, *For the Voice* has a sparkling and larger-than-life aura.

It's truly interdisciplinary—a collaboration between the playwright, poet, and actor Vladimir Mayakovsky and the architect, painter, and typographer El Lissitzky.

Mayakovsky: playwright + poet + actor = audience participation. The poems, which were often read aloud, transformed political rallies into performance art.

Lissitzky: architect + painter + typographer = a new, built structure for reading. His way of designing a poem on a page broke away from conventional book design to form an integrated visual/verbal experience.¹

Complexity is communicated simply—Mayakovsky's writing style was forceful yet ironic, with word play and double entendre that expressed the intricacy of the political conflict by engaging the reader/listener with illuminating metaphors. “His rhythm is the rhythm of argument, the rhythm of an orator’s address, . . . the rhythm of a march.”²

Sense of purpose—The tabbed pages are something you don't expect to see in a poetry book. These were employed by Lissitzky to organize this compendium of Mayakovsky's most popular revolutionary poems, and to facilitate easy access during public speeches.

Technical finesse—Lissitzky collaborated with a letterpress printer to push the process beyond work-a-day utility. The poems were typeset in dramatically contrasting sizes and fonts, and the “furniture” usually used to make space between lines and columns of type was reconfigured to make pictorial elements.

Graphic language—By limiting the means to letterpress printing and its component machine-made elements, Lissitzky invented a graphic language.³ Lissitzky explained, “The book is created with the resources of the compositor’s type-case alone. The possibilities of two-color printing (overlays, cross-hatching, and so on) have been exploited to the full.”⁴

Opposing forces—*For the Voice* (1923) builds on Lissitzky's bold use of contrast—round/square, red/black, and large/small to construct emotional and symbolic impact. This is also evident in his works immediately preceding, *Beat the Whites with the Red Wedge* (1920) and *Story of Two Squares* (1922).

1. Victor Margolin, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946* (Chicago: University of Chicago, 1997), 39.



Designer as poet—Lissitzky's Constructivist vocabulary heightened Mayakovsky's inventive poetic structures. For example, in the opening title spread for the poem "Left March," the word *march* is located in the upper left corner and repeated with zigzag lines, as if marching in formation. On the right page, the word appears again on the left stem of the large red capital M.

Technology is intrinsic to expression—Because of its mechanical output and its power for mass dissemination, the use of machine printing further connoted the ideals of the Revolution. All of this added up to a holistic book production that reflected the content of the poems and the intensity of the time.

2. Juliette Stapanian-Apkarian, "Modernist 'Vision' in the Poems of Mayakovsky," in *Voices of the Revolution: Collected Essays*, ed. Patricia Railing (Cambridge: MIT Press, 2000), 76.

A seminal moment—*For the Voice* reminds us how much of our current design principles were born out of the Constructivist movement. This is an influential piece in the history of graphic design because its marriage of abstraction and mechanical technique set up a new structural framework for the text and image.

A parallel universe—*For the Voice* raises questions about what the equivalent visual expression of today's technology might be, and shows that a corresponding measure of passion and purpose may also be essential.

3. Johanna Drucker and Emily McVarish, *Graphic Design History, A Critical Guide*, 2nd ed. (Pearson Education, Inc., 2013), 183.

4. Martha Scotford, "Notes on the Visual Translation of *For the Voice*" in *Voices of the Revolution: Collected Essays*, ed. Patricia Railing (Cambridge: MIT Press, 2000), 45.

Lorem Ipsum

Spring 2014

Manual





ANSWER

Madame Récamier.

Imp. Lith. de Villain, rue de Sèvres, N° 25.

“To my friend”

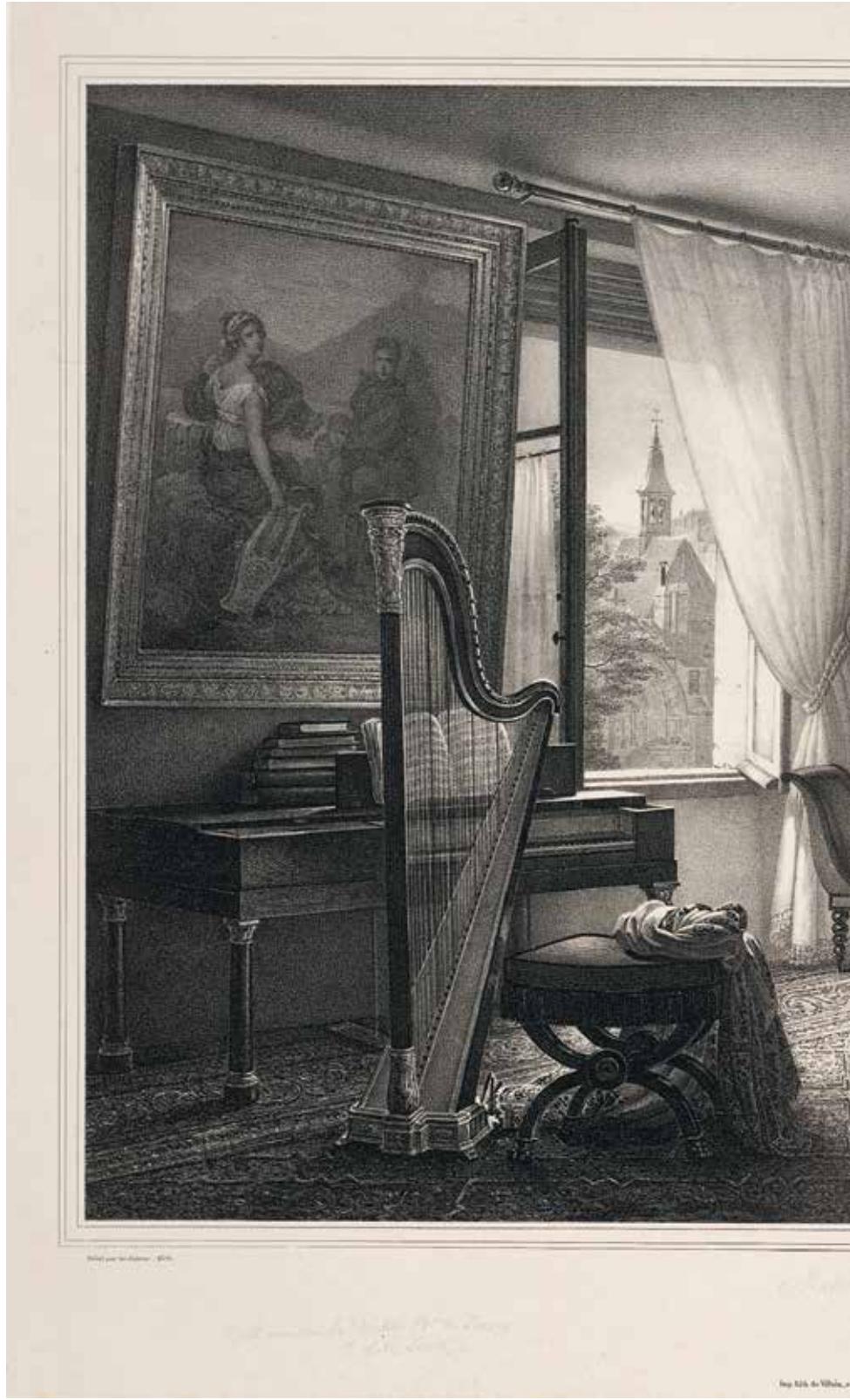
Hyacinthe Aubry-Lecomte’s *Madame Récamier* (1827)

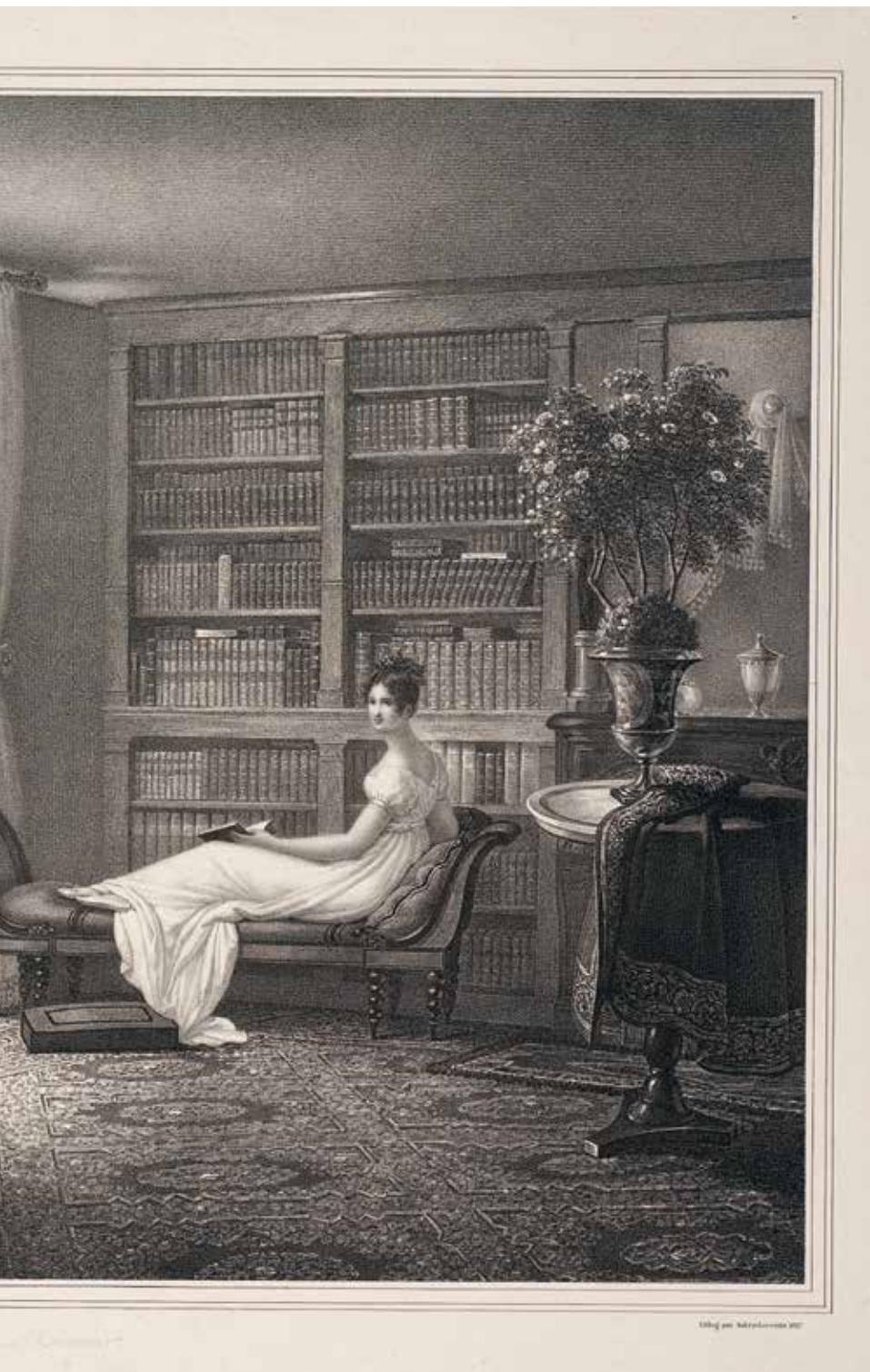
Daniel Harkett

A gem in the RISD Museum’s collection is an unassuming print that depicts a woman, seated on a chaise longue, reading a book in her apartment [Fig. 2]. It is an image that suggests the joys of solitude, the pleasures of quiet absorption in familiar surroundings. But it’s also an object that speaks aloud—through its iconography, texts, and material history—of friendships and intersecting social networks.

As the penciled inscription by the printmaker tells us, the work portrays Madame Récamier, one of the most well-known women in early 19th-century France [Fig. 1]. Récamier first came to prominence as a tastemaker and celebrity in the glitz social world of late 1790s and early 1800s Paris, where she maintained a salon in a sumptuously decorated townhouse in the fashionable district of the Chaussée d’Antin.¹ By the 1820s, however, Récamier’s fortune had changed dramatically.

FIG. 1 (detail) & 2
 Hyacinthe-Louis-Victor-Jean-Baptiste Aubry-Lecomte
 French, 1797–1858
 After François-Louis Hardy Dejeunne
 French, 1784–1844
Madame Récamier, 1827
 Lithograph and chine collé on paper
 Image: 39.9 × 47.8 cm. (15 1/16 × 18 13/16 in.)
 Mary B. Jackson Fund 76.034





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Following a financial collapse in the wake of some disastrous speculative activity by her banker husband, Récamier separated from him and, in 1819, moved into the convent of l'Abbaye-aux-Bois. Located in the “tranquil and airy” Paris neighborhood of the Faubourg Saint-Germain, the convent had a history of taking in upper-class women who found themselves in difficult circumstances.² It is in her apartment there that we find Récamier in Aubry-Lecomte’s print.

Despite the image’s suggestion of solitude, Récamier’s life at l’Abbaye-aux-Bois was intensely social.³ Shortly after her arrival, she reopened her salon, which became a meeting place for a wide range of elite political and cultural figures until her death in 1849. The salon was known as a place where people with different opinions could interact, encouraging cohesion during a fractious period in French history.⁴ Friendship was the code that underpinned this sociable activity; when the Russian writer Alexander Turgenev visited Récamier’s salon in 1839, Récamier showed him a room of portraits and other mementos that he then called her “museum of friendship.”⁵

Chief among Récamier’s objects at l’Abbaye-aux-Bois was a painting by the artist François Gérard depicting a scene from Madame de Staël’s novel *Corinne* (1807), in which the eponymous heroine improvises poetry in an outdoor setting redolent of a salon [Fig. 3].⁶ A friend and mentor of Récamier, Staël imagined Corinne as a metaphor for the connective potential of salon culture. Through her performances of poetry, Corinne created experiences that joined her listeners in intimate fellowship. She was, as another character in the novel puts it, “the bond that unites her friends.”⁷ At l’Abbaye-aux-Bois, Gérard’s painting of Corinne materialized the poet’s presence as a guiding light for Récamier’s salon. In the Aubry-Lecomte print, the painting can be seen on the wall on the left of the image, with the identification of Récamier with Corinne suggested by the mirroring of the two figures.

The rich history of Gérard’s painting added meaning to Récamier’s salon as well. The work was commissioned jointly in 1818 by Récamier and her former lover Prince August of Prussia to act as a memorial to their friendship with Madame de Staël, who had died a year earlier.⁸ After the commission was complete, Prince August, who had paid for the painting, gave it to Récamier as a sign of their close relationship. Having met and pursued an affair while staying at Staël’s Swiss estate of Coppet in 1807, the pair subsequently entered into a long friendship sustained by a

FIG. 3

François Gérard,
French, 1770–1837
Corinne at Cape Miseno, 1819–1820
Oil on canvas
Musée des Beaux-Arts de Lyon
© Lyon MBA / Photo Alain Basset

sequence of gift exchanges.⁹ After leaving Coppet, Récamier seems to have given August a miniature portrait of herself. This was later followed by the gift of *Corinne* to Récamier, who responded by sending August the original portrait on which the miniature was based, Gérard's *Madame Récamier* (1805; Paris, Musée Carnavalet). The presence of Gérard's *Corinne* in the room Récamier used for her salon thus interwove memories of intimacy with the statement of Récamier's identity as a *salonnier*.

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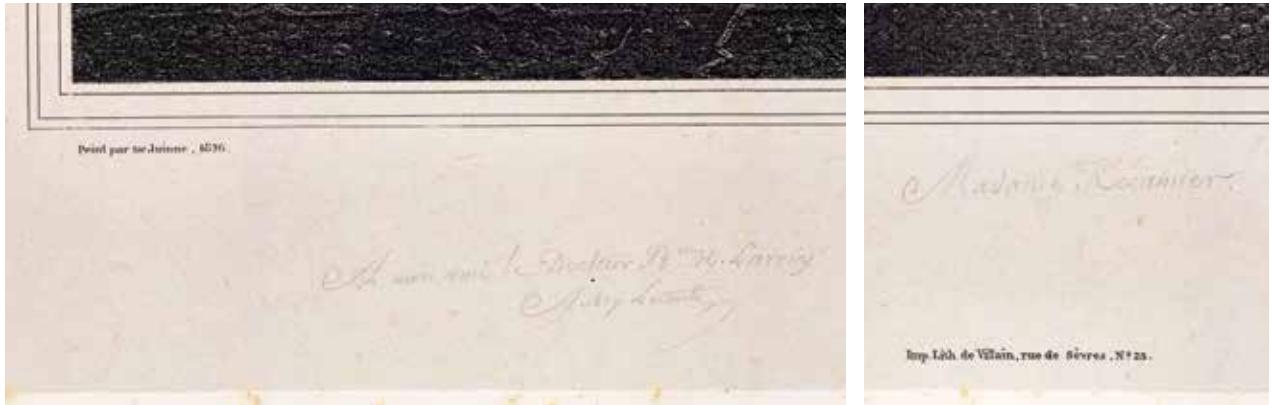


The RISD Museum's print intersects with this complex history of objects and social relations. August appears to have requested another portrait of Récamier, which was painted in 1826 by François-Louis Dejuinne [Fig. 4].¹⁰ After the completed painting was exhibited in Paris, it was probably sent to the prince in Berlin.¹¹ Aubry-Lecomte's lithograph was then likely commissioned by Récamier to offset the loss of the painting, an indication of the value she attached to it. The print also seems to have been used actively by Récamier to sustain friendships beyond that with August, and with them her social network. A biographer of Aubry-Lecomte, Edmond Caillette de L'Hervilliers, indicates that the print was not made for the public but to be "given to a few friends."¹² Other evidence suggests that the print was put on sale, and it was discussed publicly in the newspaper *Le Mentor* at the time of its completion.¹³ Nevertheless, Caillette de L'Hervilliers's suggestion is consistent with what we know about the way Récamier used the objects in her salon to build relationships.

One of those relationships was with the printmaker himself.¹⁴ Born in Nice in 1797, Hyacinthe Aubry-Lecomte came to Paris in 1816 to take up an administrative position in the finance ministry.¹⁵ Obliged to do so to pay the bills, Aubry-Lecomte also had artistic ambitions that he pursued by attending evening classes in drawing at the École des Beaux-Arts.¹⁶ He seems to have done well, attracting the attention and support of the established artist Anne-Louis Girodet de Roucy-Trioson. In 1819 Girodet introduced Aubry-Lecomte to the relatively new process of lithography, with life-changing consequences.¹⁷ Over the course of the following decade, Aubry-Lecomte emerged as the preeminent producer of fine-art reproductive lithography in France.¹⁸ At a time when the technology was often associated with low-end print production, he combined certain line-engraving conventions with soft tonal effects to create a highly regarded style similar to Girodet's own brand of classicism, which made extensive use of chiaroscuro.

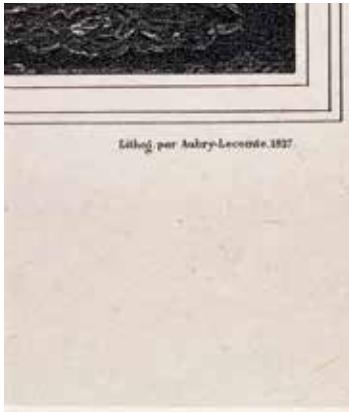
In the mid-1820s, François Gérard introduced Aubry-Lecomte to Récamier, and the printmaker attended Récamier's salon.¹⁹ Soon afterwards, Aubry-Lecomte began a project to reproduce Gérard's *Corinne*, which resulted in two full reproductions and two prints of

FIG. 4
François-Louis Hardy Dejuinne
French, 1786–1844
Madame Récamier, 1826
Oil on canvas
34 x 47 cm. (13.4 x 18.5 in.)
Louvre, Paris, France
Photo Jean-Gilles Berizzi



details.²⁰ When Récamier chose Aubry-Lecomte to lithograph the Dejeunne portrait, then, she selected someone who had become part of her extended circle. The handwritten title on the RISD Museum's print, which names it as "Madame Récamier," invites the viewer to join this intimate group. Although the woman on the chaise longue would have been instantly recognizable to many in Paris in the 19th century, the publicly circulated title of the lithograph was the generic "Interior."²¹ Aubry-Lecomte's inscribed "Madame Récamier" is a personal introduction to the interior's inhabitant.

At the same time that Aubry-Lecomte's print linked him to Récamier's social circle, it strengthened his relationship to another group defined by the printed text beneath the image [Fig. 5]. On the right we find "Lithog. par Aubry-Lecomte, 1827" [Lithographed by Aubry-Lecomte, 1827]. On the left is the name "DeJuinne," indicating the painter of the work on which Aubry-Lecomte's print is based. DeJuinne, like Aubry-Lecomte, was a student of Girodet, who encouraged a particularly strong sense of community among his students, in part by engaging them in collaborative projects to reproduce his work.²² After Girodet's death in 1824, his students maintained their community by continuing this practice. Harvard's Houghton Library holds a copy of one of their publications, *The Loves of the Gods* (1825–1826), which contains lithographs made after a group of Girodet's drawings.²³ DeJuinne and



Aubry-Lecomte both contributed prints to that volume. Aubry-Lecomte's print after Dejuinne's painting of Récamier can be understood similarly as a shared project that perpetuated the fraternal culture of their master's studio.

At the bottom of the RISD Museum's print is the name and address of the printer of the lithograph, [François Le] Villain. An early supporter of Aubry-Lecomte, Villain had turned up on his doorstep in 1821 full of praise for the lithographer's first group of published prints, which represented details from Girodet's *Ossian Receiving the Spirits of the French Heroes* (1802; Rueil-Malmaison, Musée National du Château), and with a suggestion for a new project they could work on together.²⁴ The print bears witness to this ongoing relationship between lithographer and printer, which Aubry-Lecomte also linked to their mutual acquaintance with one of the pioneers of lithography in France, the Comte de Lasteyrie.²⁵ The simple printed text at the bottom of this lithograph—three names and their roles indicated in abbreviated ways—thus speaks not merely of the facts surrounding the work's creation, but also of a tight-knit community of painters, printmakers, and printers in Paris in the 1820s, a group joined by enthusiasms held in common as well as shared educational experiences and commercial interests.

Much of what I have argued so far could be said of any of the prints in the edition that Villain made of Aubry-Lecomte's lithograph. But there is a further element linking the object to social relationships that is unique to RISD's print: the elegant, handwritten dedication by the printmaker. It reads: "A mon ami le Docteur B[ar]on H. Larrey, Aubry Lecomte" ["To my friend..."].

What are we to make of this? We know that Aubry-Lecomte, like many printmakers then and since, liked to give examples of his work to friends and family. In his correspondence, he notes his intentions to pass on examples of this print to his father-in-law and, perhaps recognizing and enacting the print's potential to act as a model of virtuous femininity,

FIG. 5 (detail)
 Hyacinthe-Louis-Victor-Jean-Baptiste Aubry-Lecomte
 French, 1757–1858
 After François-Louis Hardy Dejuinne
 French, 1784–1844
Madame Récamier, 1827
 Lithograph and chine collé on paper
 Image: 39.9 × 47.8 cm. (15 1/16 × 18 19/16 in.)
 Mary B. Jackson Fund 76.034



6

FIG. 6
E. Decazy, printmaker
Hippolyte Larrey, 1842
Lithograph
Bibliothèque de l'Académie
nationale de Médecine

his sister.²⁶ The RISD print is dedicated to Baron Félix Hippolyte Larrey (1808–1895), a member of a family with whom Aubry-Lecomte had important connections [Fig. 6].²⁷ Hippolyte's mother, Élisabeth, trained

to be an artist in the studio of Jacques-Louis David at the same time as Girodet, with whom she maintained a friendship.²⁸ According to Aubry-Lecomte's 19th-century biographers, it was Élisabeth who was responsible for the printmaker's most significant professional connection: his introduction to Girodet.²⁹ In the Houghton Library volume, which likely belonged to the Larrey family, a group of drawings that former RISD curator Clare Rogan has attributed to Élisabeth has been added to the lithographs. Rogan suggests that these drawings, which are copies of the prints by Girodet's students after Girodet's own drawings, represent an attempt by Élisabeth to connect herself to a community of artists that traced its lineage ultimately to David.³⁰ Two of the drawings, which reproduce Aubry-Lecomte's contributions to the volume, could represent a particular acknowledgment of the bond between Élisabeth and the lithographer whose career she had supported at a crucial moment [Fig. 7].

Hippolyte's father was Dominique-Jean Larrey, surgeon-in-chief to Napoleon's army, Girodet's friend and doctor, and, it would seem, doctor to Aubry-Lecomte's own family. In one letter, written in 1824, Aubry-Lecomte said that Larrey had helped save the life

of his young son, Charles, by treating him for a "terrible croup."³¹ Several years later, Aubry-Lecomte's wife Gabrielle reported that Larrey had examined the boy's head and, applying period ideas about physiognomy, determined that the bump indicating an aptitude for the "mechanical arts" was "strongly pronounced."³² These anecdotes, along with the role played by Élisabeth Larrey in Aubry-Lecomte's career, speak of significant ties between the two families—ties reiterated by the inscription on RISD's print. This text is an acknowledgment by a grateful artist of a debt to a mentor, via her son, with whom he had also developed a friendship. It is the gesture of a father who dedicates a print to the son of a friend, who had saved his own son's life. Given that Hippolyte would have acquired "Baron," the title included in the inscription, only after

FIG. 7

Attributed to Élisabeth Larrey
 French, 1770–1842
 After Aubry-Lecomte
 French, 1797–1858
 After Girodet
 French, 1767–1824
Pan Pursuing Syrinx, undated
 Brown ink over graphite on paper
 pf *54C-508, Houghton Library,
 Harvard University



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7

the death of his father in 1842, merely three days after the death of his mother, the inscribed lithograph can be imagined as a commemorative object. Already many years old when Aubry-Lecomte gave it to his friend, the print likely recalled shared memories of familial interaction while strengthening their present relationship.

At first glance, Aubry-Lecomte's vision of Madame Récamier "*en méditation* in her library, far from the turmoil of the world,"³³ suggests isolation. Further examination of the print and the context in which it was made reveals, however, that it was deeply embedded in social relations. The image was used by Récamier herself to maintain her extensive mixed-gender social circle; the work's printed text linked painters, a lithographer, and a publisher in a male-dominated network typical of the period's professional artistic culture; and the penciled dedication on RISD's copy joined the histories of two families. A catalyst of connection, the print is not so much "of" somebody, but always "to."

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The author would like to thank Stephen Bann, Sarah Ganz Blythe, Sarah Horowitz, Benedict Leca, Amy Pickworth, and Tanya Sheehan for their help during the writing of this essay.

1 The bibliography on Récamier is extensive. A useful starting point is Stéphane Paccoud, ed., *Juliette Récamier, muse et mécène*, exhibition catalogue, Musée des Beaux-Arts de Lyon (Paris: Hazan, 2009).

2 *Galignani's New Paris Guide* (Paris and London, 1824), 27. For a history of l'Abbaye-aux-Bois, including an account of Récamier's residence there, see Lucien Lambeau, "L'Abbaye-aux-Bois de Paris (1638–1906)," in *Procès-Verbaux, Commission du Vieux-Paris, Année 1905* (Paris, 1906), 237–315.

3 For a longer discussion of Récamier's salon at l'Abbaye-aux-Bois and her use of images to mark out a productive space between private and public spheres, see Daniel Harkett, "Mediating Private and Public: Juliette Récamier's Salon at l'Abbaye-aux-Bois," in *Women, Femininity, and Public Space in European Visual Culture, 1789–1914*, ed. Temma Balducci and Heather Belnap Jensen (Farnham, UK: Ashgate, forthcoming).

4 For extensive descriptions of Récamier's salon, see Étienne Delécluze, *Souvenirs de soixante années* (Paris, 1862).

5 Quoted in Anne Dion-Tenenbaum, "Le mobilier Récamier," in *Juliette Récamier*, ed. Paccoud, 181.

6 Patrick H. Vincent, *The Romantic Poetess: European Culture, Politics and Gender, 1820–1840* (Durham, NH: University of New Hampshire Press, 2004), xxi.

7 Madame de Staél, *Corinne or Italy*, trans. Sylvia Raphael (Oxford: Oxford University Press, 1998), 27.

8 Prince August of Prussia to François Gérard, 28 September 1818, Monique Ray, *Madame Récamier* (Lyon: Musée historique de Lyon, 1977), 54.

9 For the details of these exchanges, see the catalogue entry for Gérard's portrait of Récamier in Paccoud, *Juliette Récamier*, 76–77.

10 For more commentary on Dejeunne's painting, see Harkett, "Mediating Private and Public"; and Paccoud, *Juliette Récamier*, 88–89.

11 The painting was shown at the exhibition supporting the cause of Greek independence that took place in the Galerie Lebrun in Paris in the summer of 1826. For a discussion of where the painting went after it was completed, see Paccoud, *Juliette Récamier*, 89.

12 Edmond Caillette de L'Hervilliers, "Aubry-Lecomte et les origines de la lithographie en France," in *Compiègne, sa forêt, ses alentours* (Compiègne, 1869), 410.

13 According to *Le Mentor*, the print was on sale "chez MM. Noël et fils, galerie Colbert." "Un intérieur," *Le Mentor*, (3 November 1827): 3. *Bibliographie de France* (22 December 1827, 1059) lists two versions of the print for sale: one *avant la lettre* for 24 francs; the other *avec la lettre* for 12 francs.

14 The most substantial recent discussion of Aubry-Lecomte is Stephen Bann, "Is Lithography an Art? Aubry-Lecomte and Lemud," in *Distinguished Images: Prints in the Visual Economy of Nineteenth-Century* (New Haven: Yale University Press, 2013), 121–67. Two important 19th-century accounts of his life and works are: Caillette de L'Hervilliers, "Aubry-Lecomte"; and Auguste Galimard, *Les Grands Artistes contemporains: Aubry-Lecomte* (Paris, 1860).

15 Caillette de L'Hervilliers, "Aubry-Lecomte," 370.

16 *Ibid.*, 371.

17 *Ibid.*, 375.

18 For an extended account of Aubry-Lecomte's role in debates about lithography's status as a fine-art medium, see Bann, "Is Lithography an Art?" See also, Clare I. Rogan, "Drawing Lithography: Originality and the Graphic Sign in France and England, 1798–1830," in *Touchstone: 200 Years of Artists' Lithographs*, exhibition catalogue (Cambridge: Harvard University Art Museums, 1998), 56.

19 Caillette de L'Hervilliers, "Aubry-Lecomte," 409.

20 On these copies see, Bann, "Is Lithography an Art?" 142–44; Harkett, "Mediating Private and Public"; and Paccoud, *Juliette Récamier*, 232–36.

21 *Bibliographie de France* (22 December 1827, 1059) gives the title of the print as "Intérieur." The title of *Le Mentor*'s article on the print is "Un intérieur" (3 November 1827, 2).

22 Bann, "Is Lithography an Art?," 132.

23 On the Houghton volume, see Clare Rogan, "A Common Patrimony: Drawing Girodet's Legacy," in *Dear Print Fan: A Festschrift for Marjorie B. Cohn*, ed. Craigen Bowen, Susan Dackerman, and Elizabeth Mansfield (Cambridge: Harvard University Art Museums, 2001), 275–80.

24 Caillette de L'Hervilliers, "Aubry-Lecomte," 392–93.

25 *Ibid.*

26 *Ibid.*, 412.

27 The print likely remained in Hippolyte's possession until he died in 1895. In 1897 it was purchased by the Providence art collector Joseph C. Ely from the New York print dealer Max Williams. It later passed from the Ely family to the Providence Athenaeum, from which it was purchased by the RISD Museum in 1976 (RISD Museum files).

28 Rogan, "A Common Patrimony," 279.

29 Galimard, "Aubry-Lecomte," 6; Caillette de L'Hervilliers, "Aubry-Lecomte," 371.

30 Rogan, "A Common Patrimony," 279.

31 Caillette de L'Hervilliers, "Aubry-Lecomte," 400.

32 *Ibid.*, 415.

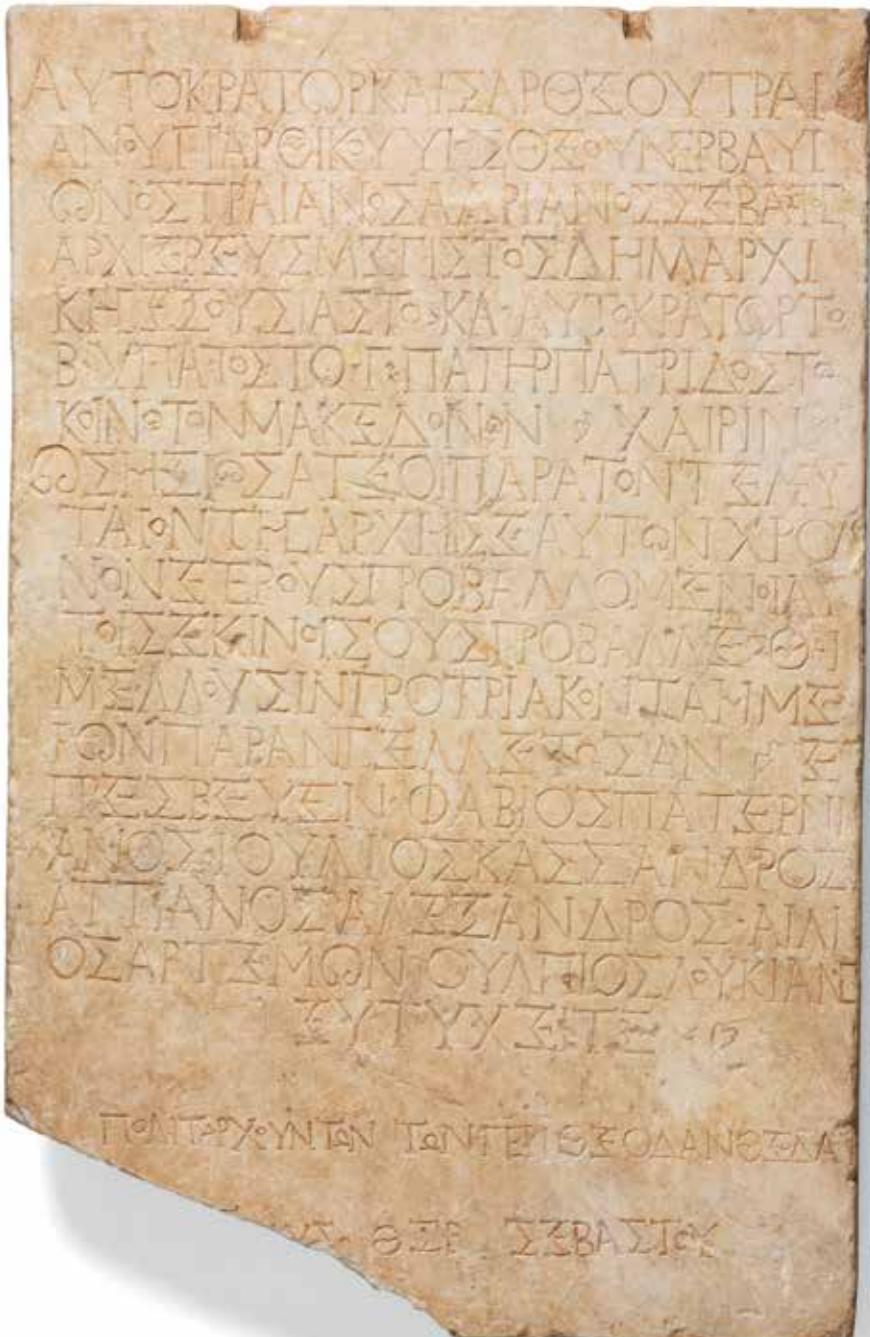
33 "Un intérieur," *Le Mentor* (3 November 1827): 2.

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objects are identified on page 58

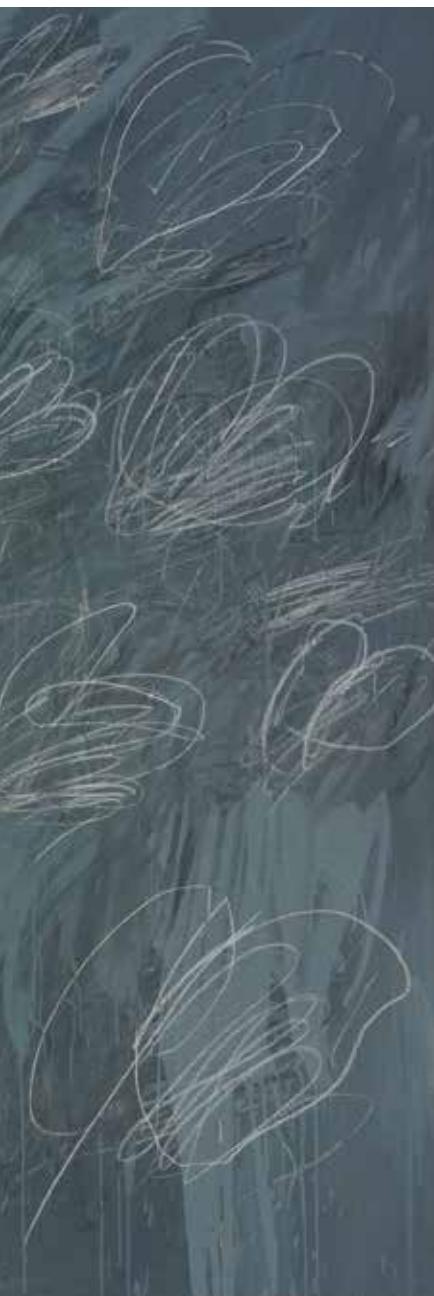












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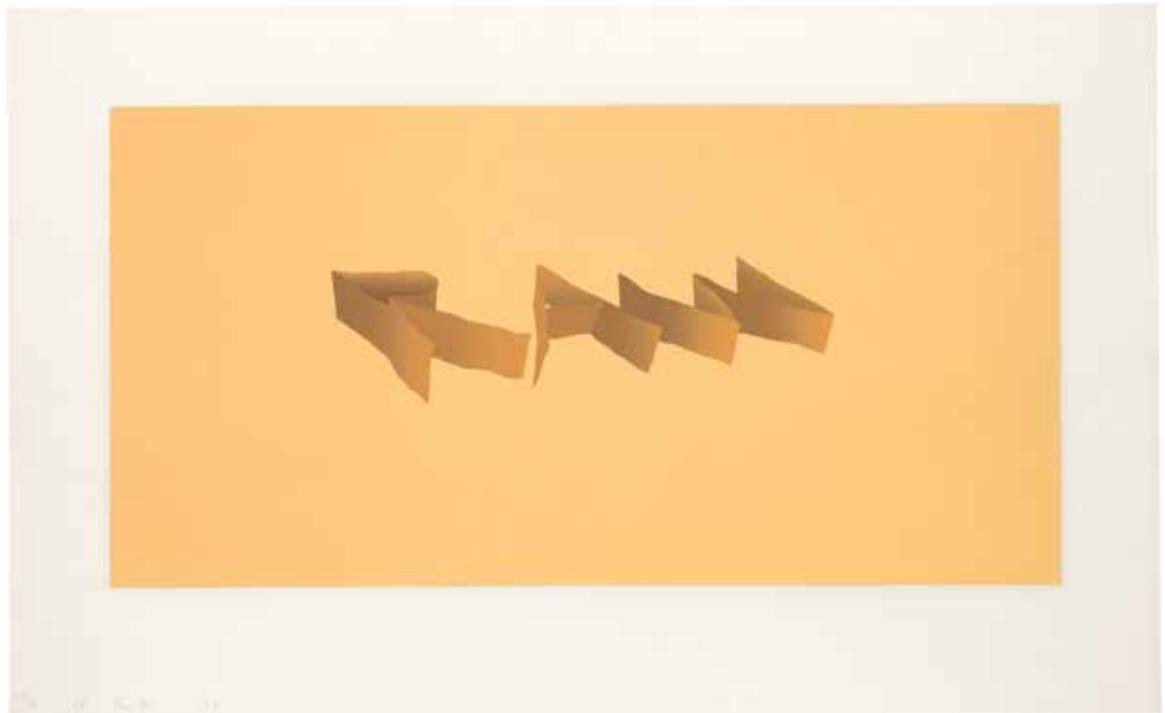




(8)



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(10)





(12)





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RAN AWAY, a man named Glenn. He has almost no hair. He has cat-eye glasses, medium-dark skin, cute eyebrows. He's wearing black shorts, black shoes and a short sleeve plaid shirt. He has a really cool Timex silver watch with a silver band. He's sort of short, a little hunky, though you might not notice it with his shirt untucked. He talks sort of out of the side of his mouth and looks at you sideways. Sometimes he has a loud laugh, and lately I've noticed he refers to himself as "mother."

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H. L. 1993



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Lorem Ipsum

Spring 2014

Manual



The Museum as Flea Market: *Raid the Icebox I with Andy Warhol*

Kenneth Goldsmith

Of all the things known about Andy Warhol—arguably the world's most famous artist—the fact that he curated a show called *Raid the Icebox* that opened at the RISD Museum in 1970 is one of the most obscure. In fact, combing my shelf of books by and about Warhol (28 in total), I found not a single mention of it. It's strange, because his life was lived as a celebrity under the glare of the media, and not a moment was missed. I should know. In 1994, I edited a book of his collected interviews. It didn't take me long to fill up the book—few artists were interviewed as frequently as Warhol—but just when I thought I had uncovered every interview Warhol ever did, more kept popping up. To this day, people still tell me about interviews I missed. That's the way it was with Warhol: all abundance, all the time. You simply can't get to the bottom of it.

So why so little information about this show? And what were the circumstances surrounding it? And why should we care today? Back in the '60s, Warhol traveled in wealthy circles, and his great patrons Jean and Dominique de Menil had strong connections to the RISD Museum's young director, Daniel Robbins. While trying to raise some funds, Robbins gave the de Menils a tour of the museum's vast storage spaces, where they were wowed by the treasures that were languishing far from the public's view. Many of the objects were in poor condition, and they hatched a fundraising scheme which involved inviting a hip artist into the storerooms to curate a show. The artist they chose was Andy Warhol. They had no idea of what they were getting into. In short, it was a total disaster.

Warhol treated the museum as if he were on a shopping spree at a flea market, grabbing everything he could—shoes, umbrellas, blankets, baskets, chairs, paintings, pottery—and casually displaying them. The paintings were stacked on top of each other the way they are in a thrift shop; the antique shoes were crammed into cabinets, vaguely resembling Imelda Marcos's closet; the 19th-century umbrellas were hung from the ceiling, looking like a cross between a colony of bats and a surrealist assemblage; gorgeous colonial chairs were piled up atop each other, like in a cafeteria; colorful Navajo blankets were stacked on a cheap table, as if they were in a department store, with the cardboard boxes they came in shoved underneath. And that's just the beginning.

The museum's curatorial staff was offended by what they perceived to be Warhol's irreverence in handling their treasures. They saw his choices as indiscriminately lazy and his presentation as preposterous. They thought Warhol truly was the ignoramus his public persona pretended to be. As if that wasn't bad enough, the exhibition was barraged by student protestors who—this being the height of the Vietnam War—found Warhol and his tastes too bourgeois. During the opening, they paraded through the galleries carrying signs that read "People over porcelain!" The show was rarely spoken about again.

Hindsight is 20-20. What was lost on the curators, the patrons, and the students was the prescience and precision of Warhol's act. Over the next 45 years, the art world would mold itself to Warhol's vision, celebrating commodities, the market, and consumer excess. We can frame Warhol's show as an early act of institutional critique, a strategy which later became a powerful and codified art practice. His own studio work also explored excess: Why make only one Brillo box when the supermarket has a stack? Why paint only one portrait of collector Ethel Scull when you can charge her for 36? To a poor kid from the Pittsburgh slums, more was always better.

Installation view of *Raid the Icebox with Andy Warhol*,
RISD Museum, April 23–June 30, 1970

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And more was what they found after his death in 1987. His Upper East Side townhouse was crammed to the gills with unopened boxes of coats, watches, diamonds, rugs—you name it—piled up in rooms so stuffed that you could barely enter them. A year after he died, all of Warhol's possessions were laid out for all to see on huge tables at Sotheby's in New York: the whole thing—10,000 items, from cookie jars to precious gems—eerily resembled *Raid the Icebox*. In what was the largest single collection ever sold at Sotheby's, Warhol's trove was viewed by 60,000 people and auctioned off over the course of 10 days, yielding more than \$25 million. The case has been made for this posthumous show as Warhol's final—and in some ways greatest—exhibition.

But why should we care now? There's something about Warhol's obsessive cataloging and collecting, his archiving and displaying, that resonates in the digital age. Many of us raid the digital icebox every day, downloading more cultural artifacts than we know what to do with. I think it's fair to say that most of us have more MP3s sitting on our hard drives than we'll ever be able to listen to, and yet we keep acquiring more, not so different from the way Warhol hoarded cookie jars or delighted in displaying the dozens of pairs of shoes he found at the RISD Museum. In some ways, Warhol seems to be saying that quantity is more important than quality; it doesn't matter what you have as long as you have a lot of it.

Installation views of *Raid the Icebox with Andy Warhol*, RISD Museum, April 23–June 30, 1970



Archiving as a topic of study has gained prominence in the digital humanities over the past decade. With the rise of broadband came a flood of artifacts, which prompted an academic industry dedicated to it. Each year, numerous conferences are held on the acquisition, preservation, and display of objects, both analog and digital. But Warhol got there first. Throughout his career, he made a series of sculptures that he called Time Capsules. In the corner of every studio he had sat an open cardboard box into which any and everything that floated through the Factory was thrown, from wads of cash to used Kleenex to first pressings of Rolling Stones records. When a box was filled, he'd seal it up, number it, and sign it. By the time he died, there were 621 of them, the majority of which remain unopened at the Warhol Archives in Pittsburgh for the simple fact that it takes

weeks to process one. Each and every object contained within must be treated as a unique artwork and thus given proper archival treatment: it is documented, catalogued, photographed, and numbered, down to the last McDonald's wrapper. I was told that cataloging the contents of one box can take three people a month.

The world we live in, for better or worse, turned out to be the one that Warhol envisioned. And the world he imagined was precisely articulated at the RISD Museum in 1970. As such, one cannot underestimate the historic importance of his show. *Raid the Icebox* is a time bomb set to go off in the near future. Any archivist looking for clues about how to operate in the digital world would be foolish not to study what happened here, to see where it all started.

OCCUPY TOGETHER

HAND SIGNALS

SPEAKING



WANT
TO TALK



DIRECT
RESPONSE



CLARIFY



POINT OF
ORDER

FEELING



AGREE



DONT
AGREE



OPPOSE



BLOCK

How To

The making of a movement: *Hand Signals* is one of 33 posters assembled into a deluxe print portfolio by Occuprint, a project dedicated to the poster art of the global Occupy movement. Although the organizers of Occuprint created this print portfolio as a fundraiser, they primarily work digitally, maintaining their website as a storehouse for posters designed by artists all over the world. In keeping with the ideals of grassroots social protest, Occuprint encourages users to download posters and distribute them throughout their communities.

Adopted by Occupy Wall Street organizers, hand signals—unlike audible signals such as applause, shouts, or booing—allowed protestors to negotiate a consensus without interrupting the speaker. Derived from origins as diverse as sign language, Quaker meetings, the American civil rights movement, and other protest movements, these hand signals became, via social media, a lingua franca at other Occupy movement protest locations.

You can download *Hand Signals* and other Occupy posters at www.occuprint.org.

Portfolio

Spring 2014

Manual

(1) Roman
Tablet with Greek transcription of letter from Emperor Hadrian to Common Assembly of Macedonians, 136–137 CE
Marble
75.3 x 48.3 x 3 cm. (29 5/8 x 19 x 1 3/16 in.)
Mary B. Jackson Fund 1988.060

(2) Abigail Pinniger
American, 1715–1779
Sampler, 1730
Linen plain weave with silk embroidery
40.6 x 24.1 cm. (16 x 9 1/2 in.)
Gift of Miss Susan B. Thurston 14.060

(3) Samuel Vernon
American, 1683–1737
Tankard, ca. 1720
Silver
22.2 x 24.8 x 15.2 cm. (8 3/4 x 9 3/4 x 6 in.)
Bequest of Henry Renwick Sedgwick 46.557

(4) Alexander Girard, designer
American, 1907–1993
Herman Miller Furniture Co., manufacturer
American, 1923–present
Names, 1957
Rayon plain weave, screenprinted
274.3 x 127 cm. (108 x 50 in.)
Jesse Metcalf Fund 1998.43.12
© Girard Studio

(5) Cy Twombly
American, 1929–2011
Untitled, 1968
Oil and crayon on canvas
200.7 x 261.6 cm. (79 x 103 in.)
Albert Pilavin Memorial Collection of 20th-Century American Art 69.060
© Cy Twombly Foundation

(6) Ettore Sottsass, Jr., designer
Italian, 1917–2007
Perry A. King, designer
British, b. 1938
Olivetti Manufacturing Company, manufacturer
Italian, 1908–present
Valentine Portable Typewriter and Case, 1969
Plastic, rubber, and metal
10.2 x 32.7 x 32.7 cm. (4 x 12 7/8 x 12 7/8 in.)
Gift of Glenn Gissler 2005.97.2

(7) French, Rouen
Book of Hours (Use of Rouen), ca. 1510
Illuminated manuscript in Latin and French; miniatures by the Master of the Missal of Ambroise Le Veneur and borders by Jean Serpin
Ink, tempera, and gold leaf on vellum, bound in purple velvet over wooden boards
21.3 x 14.3 x 3.2 cm. (8 3/8 x 5 5/8 x 1 3/16 in.)
Museum purchase in honor of Dr. Arnold-Peter Weiss; Helen M. Danforth Acquisition Fund 2011.30

(8) Erin Rosenthal
American, b. 1976
Jungil Hong
American, b. 1976
Mat Brinkman
American, b. 1973
Brian Chippendale
American, b. 1973
Leif Goldberg
American, b. 1975
Xander Marro
American, b. 1973
Pippi Zornoza
American, b. 1978
Here is a partial list 1995–2005 compiled by a partial number of people of some “underground” show spaces, 2006
Collage and pen and ink on paper
44.5 x 66 cm. (17 1/2 x 26 in.)
Museum purchase: Gift of the Artists’ Development Fund of the Rhode Island Foundation 2008.17
© Jungil Hong, Mat Brinkman, Brian Chippendale, Leif Goldberg, Xander Marro, Pippi Zornoza, Erin Rosenthal

(9) Georges Braque
French, 1882–1963
Still Life, 1918
Oil on canvas
46.4 x 72.1 cm. (18 5/16 x 28 3/8 in.)
Mary B. Jackson Fund 48.248
© 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

(10) Edward Ruscha
American, b. 1937
Raw, 1971
Color screenprint on paper
Sheet: 40.7 x 66 cm. (16 x 26 in.)
Bequest of Richard Brown Baker 2009.92.202
© Ed Ruscha. Courtesy of the artist

(11) Alejandro Diaz
American, b. 1963
Make Tacos Not War, from the series *Povera Lite*, 2012
Cast polyurethane resin, acrylic paint, and wood
33 x 45.7 x 2.5 cm. (13 x 18 x 1 in.)
Helen M. Danforth Acquisition Fund 2013.28.2
© Alejandro Diaz

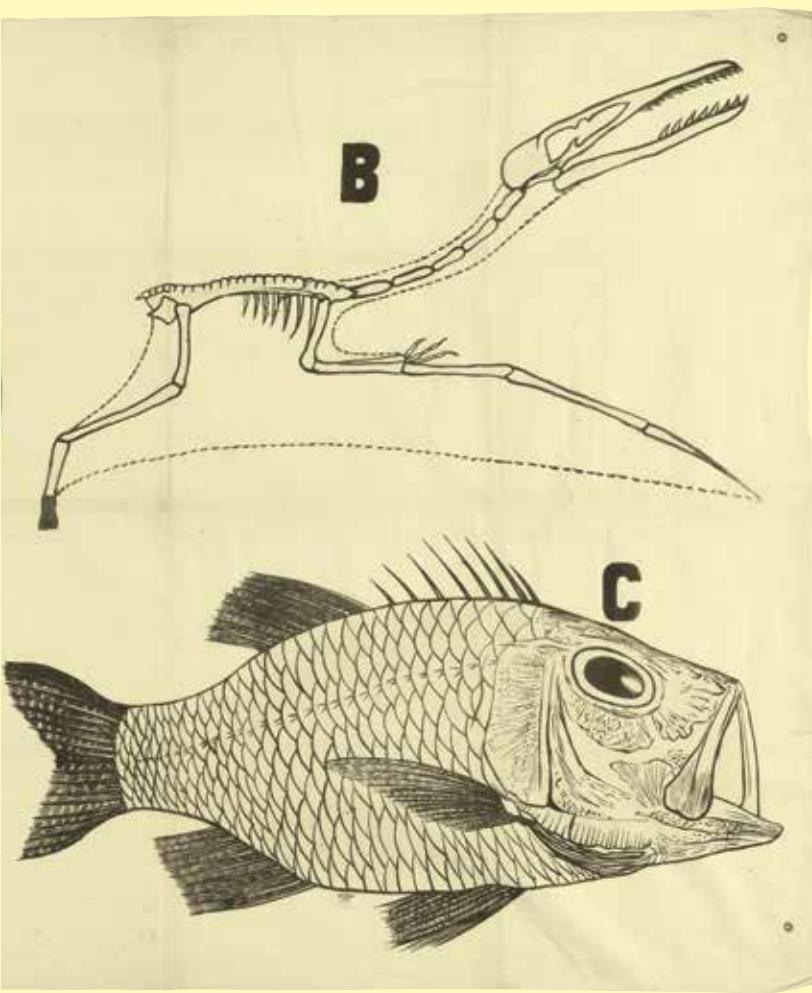
(12) Aaron Siskind
American, 1903–1991
Chicago 32, 1960
Gelatin silver print
Image: 26.7 x 33.8 cm. (10 1/2 x 13 5/16 in.)
Gift of Mr. Richard L. Menschel 77.146.19
Courtesy Aaron Siskind Foundation

(13) Johann Michael Püchler
German, active ca. 1680–after 1702
Charles III, King of Spain, Archduke of Austria, ca. 1703
Etching and engraving on paper
Sheet: 20 x 8.4 cm. (7 7/8 x 3 5/16 in.)
Jesse Metcalf Fund 2002.53

(14) Glenn Ligon
American, b. 1960
Untitled, from the portfolio *Runaways*, 1993
Lithograph on paper
Sheet: 40.6 x 30.4 cm. (16 x 12 in.)
Mary B. Jackson Fund 2001.32.1.10
Courtesy of the artist, Luhring Augustine, New York, and Regen Projects, Los Angeles

(15) Indian, Gujarat region
Leaf from a dispersed Jain manuscript of the *Kalakacharyakatha*, 15th–16th century
Opaque watercolor on paper
Sheet: 11.1 x 26 cm. (4 3/8 x 10 5/16 in.)
Gift of Dr. and Mrs. Maurice H. Shulman and Mr. and Mrs. Edwin Binney III 60.020.3

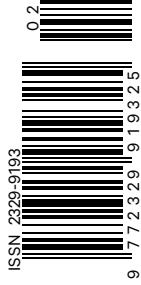
(16) Carl Ostendarp
American, b. 1961
Yaaaah, 2009
Acrylic on canvas
83.8 x 96.5 cm. (33 x 38 in.)
Helen M. Danforth Aquisition Fund 2009.37.1



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